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English," showing how closely art is related to literature and what its power is to awaken somnolent esthetic faculties. Both he and Mr. Kenyon Cox lay emphasis on the great value of original examples, that is, of gaining knowledge at first hand from a study of the actual works rather than through comment or illustration.

Mr. Cox speaking with special reference to teachers of Art in the Public Schools and Colleges dwelt upon the desirability of bringing the students to the museums, "Let them range a little seeing what they like," he says, "find out, if you can, whether they really like anything; and when they like anything, find out why." His idea being "to take the horse to water, but not at first to make any ineffectual attempts to compel drinking."

Professor Hall, whose subject was "The Museum of Art and Teachers of History," calls special attention to the value of visual instruction.

Professor Tonks' contribution deals with Museums of Art and Teachers of the Classics and is particularly instructive, being in itself a model lesson.

To all teachers as well as to others desiring to make profitable use of art museums this book is highly commended.

FRENCH ARTISTS OF OUR DAY: PUVIS DE CHAVANNES, With a Biographical and Critical Study by Andre Michel, Curator of the National Museum, Professor at the École du Louvre; and Notes by J. Laran, with forty-eight plates. J. B. Lippincott Company, Philadelphia, and William Heinemann, London, Publishers.

One of the best books yet published on this great French painter. Through his appreciative criticisms of the master's early work Andre Michel became his warm, personal friend and the short sketch which he gives of Puvis, of the place that he won in France and of what his mural decorations really stand for in modern art, is a masterly summary that brings vividly before us the personality and genius of this consummate artist.

The "Notes" are written in the same spirit of sympathetic comprehension. Studying the beautiful reproductions

with which the book is enriched, it seems incredible that the doors of the Salon should ever have been closed to Puvis de Chavannes!

Monsieur Laran adds to his brief description of each picture, the interesting incidents and criticisms connected with its production and exhibition. The storm of denunciation awakened by the early paintings was only equaled by the chorus of praise awarded his later work. With splendid courage Puvis disregarded both blame and praise, walking steadfastly toward those Elysian fields which his genius reconquered for French Art.

MASTERPIECES IN COLOR. PUVIS DE CHAVANNES. EDITED BY M. HENRY ROUJON. Illustrated with eight reproductions in color. Frederick A. Stokes, New York, Publisher.

To reproduce in color the mural paintings of Puvis de Chavannes seems almost an impossibility, yet these admirable little plates really give one a very fair idea of the master's work. They at least suggest the delicacy and loveliness of his exquisite coloring. Those who have not had the joy of studying the originals will have a much better conception of his genius after looking at these pictures and reading this interesting history of his life and work. When civic patriotism is awakening in our American cities it is inspiring to find it so nobly expressed by this great Frenchman. It is also inspiring to find such harmonious beauty, such balance of composition, above all, such lofty sentiment and ideal serenity in these decorations, acknowledged by all artists, even the most "advanced," to be the masterpieces, the crowning glory of modern mural painting.

Some readers may be surprised at the high place accorded Puvis in landscape, but a close analysis of the accompanying illustrations must prove that "without the landscape the picture would not exist" and that it was the artist's supreme understanding of values that has kept them in the background and prevented an earlier recognition of his genius as a landscape painter.